

IN TUNE

— Hot music teams over the years

Since filmmakers ultimately have to face the box-office music and because mainstream Hindi cinema without music is about as conceivable as a cold without a sneeze, music has played a vital role in Hindi films since Bollywood began. The days of the big filmmaking institutions that ruled in the '30s and '40s had music makers like Saraswati Devi and Anil Biswas on the payrolls. Their job and responsibility was to create hit scores that added to the repeat value of those cinematic enterprises.

In the all-too-commercial environs of the '90s and the new millennium, the concept of the filmmaker-music director bond has become archaic. And only the Rakesh Roshan-Rajesh Roshan team remains intact. Subhash Ghai and Anu Malik, Rajiv Rai and Viju Shah, Dharmesh Darshan and Nadeem-Shravan, Indra Kumar and Sanjeev-Darshan, J.P. Dutta and Anu

Malik, and Sanjay Leela Bhansali and Ismail Darbar may be together as of now, but their longevity as a team depends on commercial rather than emotional or musical factors.

Says Pyarelal of the Laxmikant-Pyarelal duo, "In our time, a music director-filmmaker relationship would remain for six, ten or more films over 10 or more years. The bond was sacred. So, when Rajsaab (Kapoor) sent us the offer to compose for Bobby, we were hesitant, for RK films was Shanker Jaikishan's domain and Shankerji was still alive. Only when Mukesh told us that if we refused the film it would go to someone else, but not Shankerji, did we accept it."

This was after Jaikishan's death. But in his lifetime itself, Raj would still do the rare film with others (Jagte Raho, Ab Dilli Door Nahin). In a moment of pique with S-J, the filmmaker had once gone to Roshan for a film. The composer, who could have

benefited from this prestigious banner, instead brought about a rapprochement between S-J and Raj. Such was the importance of the composer-filmmaker bond, described as late as the '90s by lyricist Sameer as the "most intimate bond in a film unit."

Of the various music-and-maker associations, what went into the making of the great teams? Was it the sustained musical excellence that came out of such an alliance? The number of great musicals given together, or the total number of films done together? Or even how long their association lasted? One would say that it was a judicious mix of all three, more weightage given to the first two factors as a rule. For example, T. Rama Rao worked in over 20 films with Laxmikant-Pyarelal, but the great songs from these films can be counted on our fingers. On the other hand, Raj Kapoor worked in just three films with L-P, but each of the 21 songs is an objet d'art.

So here's a look at those combos that were special:

RAJ KAPOOR — SHANKER JAIKISHAN



— Raj Kapoor



— Shanker-Jaikishan

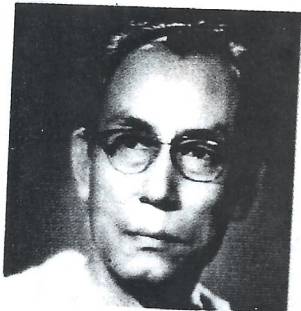
When Raj Kapoor understood the unofficial contribution of Shanker and Jaikishan (as assistants to Ram Ganguly) to the music of his Aag, he chose them as the composers for Barsaat. History was made as Barsaat became an all-

hit score, the music sales opened up a potential music bazaar showing that phenomenal sales of a movie's music could be achieved irrespective of it's box-office success. And film music acquired a sophistication that was as much creative as technical. Debutantes S-J, Hasrat Jaipuri and Shailendra stormed in to rule for two decades. The films they made together under the RK umbrella were *Awara*, *Aah*, *Shree 420*, *Boot Polish*, *Jis Desh Mein Ganga Behti Hai*, *Mera Naam Joker*, *Kal Aaj Aur Kal* and the biggest musical of them all — *Sangam*. And *Awara*'s title song drove the Russians mad long before the Yankees did, taking the parameters of popularity for a Hindi song beyond the shores.

NAVKETAN —
S.D.BURMAN



— Vijay Anand



— S.D. Burman

We've mentioned the banner rather than Dev or Vijay Anand simply because Vijay did not direct every Dev Anand production. On the other hand, Dada Burman scored triumphs for Vijay (*Teen Devian*, *Tere Mere Sapne*) even when the latter directed films that were not produced by Dev himself. The Dev-Dada duo, ahead of their times individually as well as a team, enriched our *khazana* with delicious scores like *Baazi* (after a lukewarm start with *Afsar*), *Taxi Driver*, *Funtoosh*, *Nau Do Gyarah*, *Kala Pani*, *Kala Bazaar* and *Prem Pujari*, peaking with that superb triumvirate of musical masterpieces — *Tere Ghar Ke Samne* (1961), *Guide* (1965) and *Jewel Thief* (1967).

Nine hit films and 9 hit scores consecutively from 1974 to 1983 — L-P created a special style for the 'lost-and-found' specialist after Rajesh Khanna brought Manmohan Desai and them together for the first time in his production — *Roti*. In 1977, the team scored for four blockbusters, all of which took their positions as four of the five top hits of that year — *Amar Akbar*

— Manmohan Desai



— Laxmikant Pyarelal

Anthony, Dharam-Veer, Chacha Bhatija and Parvarish. Their other films were *Suhaag*, *Desh Premee*, *Naseeb* and *Coolie*. The LP-Desai oeuvre was — except for the steeply melodious *Roti* — essentially strong on situations rather than in intrinsic musical standards, and were the precursors of today's item songs, each being a complete piece of audio-visual entertainment. Desai's concepts needed the range and variety of L-P, and so it was no surprise that even when they parted ways, L-P were rated 'Nos. 1 to 10' by the late King Midas who termed his replacement composer, Annu (that was the spelling then) Malik as 'No.11'. Before his tragic death in 1994,

Desai was back with L-P in *Dum Dum Diga Diga*, which finally emerged as *Deewana Mastana*. Needless to say, this score would have been of a different class if Desai had been alive.

SUBHASH GHAI —
LAXMIKANT
PYARELAL

The new showman went to the biggest composers of his time with the tepid *Gautam Govinda* and *Krodhi*. But it was only with the home production *Karz* that they established a musical bond. The



— Subhash Ghai



— Laxmikant Pyarelal

Ghai-LP track 'record' was erratic in the qualitative sense (*Meri Jung*, *Khal-Nayak* and *Trimurti* had just a couple of hummable numbers) but their best work together (*Hero*, *Karma*, *Ram Lakhan*, *Saudagar* and of course *Karz*) earn them a place

OTHER COMBOS AND THEIR ACES!

in the history of illustrious composer-filmmaker teams. The team also romps in because of the hype of their association, the record sales of their scores, and the awards and honors they garnered from sources as varied as the prestigious Bengal Film Journalists' Association, the Sur-Singar Samsad (for the best classical music-based film song in 1989 — 'Bada dukh deena' from Ram Lakhan) and Filmfare (for the disco-based Karz) and the unprecedented and trailblazing success of 'Choli ke peeche' (Khal-Nayak), and while Karz had the first film song ever recorded in four-track stereo ('Om shanti om'), the first CD ever issued of an individual film score in India was of Ram Lakhan. And so, five years after his break with them, Ghai still makes all his (different) composers have a L-P hangover.

Nasir Husain experimented successfully with O.P. Nayyar, Shanker Jaikishan and Usha Khanna before settling down with Pancham, and Teesri Manzil was only their first goal before other sixers like Baharon Ke Sapne, Pyar Ka Mausam, Caravan, Yaadon Ki Baaraat and Hum Kisise Kum Nahin. And such was the musical high in these

...J. OM PRAKASH (Aye Din Bahaar Ke, Aya Sawan Jhoom Ke, Aan Milo Sajna, Apnapan, Aasha) **...MOHAN KUMAR** (Anjaana, Aap Aye Bahar Ayee, Mom Ki Gudia, Amir Garib) **...K. VISHWANATH** (Sargam, Sanjog, Sur-Sangam, Eeshwar) **...L.V. PRASAD** (Milan, Raja Aur Runk, Jeene Ki Raah, Khilona, Ek Duuje Ke Liye) **...DULAL GUHA** (Dharti Kahe Pukar Ke, Dushmun, Dost, Pratigya)

...PRAKASH MEHRA (Haseena Maan Jayegi, Zanjeer, Haath Ki Safai, Muqadar Ka Sikander, Lawaris) **...FEROZ KHAN** (Apradh, Dharmatma, Qurbani, Janbaaz)

...SHAKTI SAMANTA (Kati Patang, Amar Prem, Mehbooba) **...GULZAR** (Parichay, Aandhi, Khushboo)

...GURU DUTT (Baazi, Jaal, Pyaasa, Kaagaz Ke Phool) **...BIMAL ROY** (Bandini, Sujata, Devdas)

...B.R. CHOPRA (Gumrah, Hamraz, Aadmi Aur Insan, Nikaah) **...DEVENDRA GOEL** (Vachan, Chirag Kahan Roshni Kahan, Pyar Ka Sagar, Ek Phool Do Mali)

...LEKH TANDON (Amrapali, Professor, Prince, Jhuk Gaya Aasman) **...SOHANLAL KANWAR** (Pehchan, Beimaan, Sanyasi) **...BHAPPI SONIE** (Brahmachari, Janwar, Jawan Mohabbat) **...F.C.MEHRA** (Prince, Lal Patthar, Ujala, Professor, Amrapali) **...HRISHIKESH MUKHERJEE** (Asli Naqli, Anari, Aashiq)

...GURU DUTT (Aar Paar, Mr & Mrs 55, C.I.D.) **...SHAKTI SAMANTA** (Howrah Bridge, Kashmir Ki Kali, Sawan Ki Ghata)

...RAJ KHOSLA (Woh Kaun Thi?, Mera Saaya, Chirag)

...SAAWAN KUMAR (Hawas, Ab Kya Hoga, Sajaan Bina Suhagan)

...MAHESH BHATT (Sir, Phir Teri Kahani Yaad Aayi, Najayaz, Duplicate)

...BASU CHATTERJEE (Swami, Priyatama, Khatta Meetha)

...PRAKASH MEHRA (Namak Halaal, Sharaabi, Zindagi Ek Jua, Dalaal)